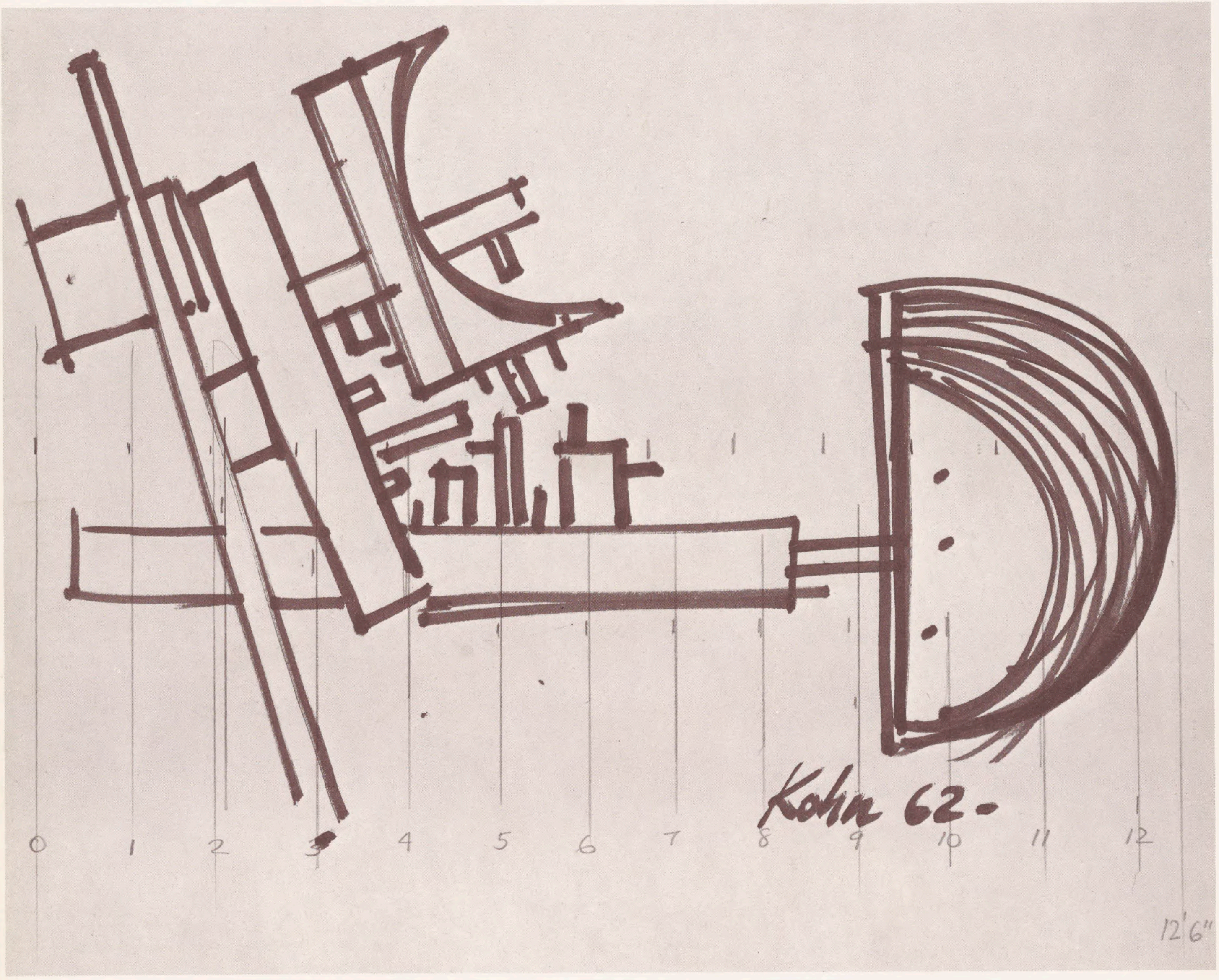


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Gabriel Kohn, 1910-1975

The Corcoran Gallery of Art
Washington, D.C.

June 4 - July 17, 1977

PREFACE AND ACKNOWLEDGEMENTS

To reconsider the late Gabriel Kohn's work at this time is to discover a "pure plastic" sculptural repertory of form achieved at huge expense. Neither we nor the artist could have been prepared for the circumstances that, starting in the late 1950s, would divert esthetic consciousness into channels virtually irrelevant to this subjectively consuming yet only partially externalized formal language. Yet despite history and the premature cessation of his life and work Kohn succeeded as an artist; we failed to pay enough attention to a message that was abruptly made supererogatory. So now in a modest but focused gesture we look again at twenty of the artist's sculptures.

This exhibition is supported in part by a grant from the National Endowment for the Arts, a Federal agency. Curatorial Assistant Marti Mayo has assisted me in the entire coordination of this project, including locating and selecting works. Special Assistant Patrick Ladden has prepared the bibliography and chronology. Virginia Zabriskie has been especially helpful in our search for available pieces and as a lender, and has contributed in the transportation of work from the West Coast for this show. The artist's brother Edmond Kohn has also been of special assistance in locating and lending work. Irving Sandler has kindly made available to me his valuable unpublished notes on Kohn; Thomas Garver has also offered revealing insight based on his extensive work on the artist in 1969-71. Particular thanks are due to Corcoran Staff members Joan Pekar, my secretary; Registrar Susan Williams; Assistant Registrar Shelby Cave; Superintendant Einar Gomo and Preparator Tony Blazys.

Finally, my thanks go to the lenders: Albright-Knox Art Gallery, Buffalo, New York; Mr. and Mrs. William A. M. Burden, New York City; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Edmond Kohn, North Hollywood, California; Marlborough Gallery, New York City; Museum of Modern Art, New York City; a private collection, New York City; Ringling Museum of Art, Sarasota, Florida; Whitney Museum of American Art, New York City and the Zabriskie Gallery, New York City.

J. L.

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Gabriel Kohn

Jane Livingston

American sculpture has followed a circumlocutory path during the 20th century. It traverses a somewhat halting course, mostly ingesting and extending European inventions. The recent revival of interest in the Beaux-Arts sculptors Daniel Chester French and Paul Manship, and in the early twentieth century modern figures, particularly Lachaise, Nadelman and Storrs, contrasts to the preoccupation with Constructivist and neo-Bauhaus sculpture that dominated the fifties and sixties. Since the 1930s sculpture which has served public commemorative or architectural purposes has vied with the more self-conscious and knowingly intellectual values attaching to European Constructivism in the American arena. Gabriel Kohn is one of the figures we tend to place squarely in the latter tradition, concerned wholly with the juxtaposition of abstract forms, and relating to David Smith, Gonzalez, Abstract Expressionism in general, and even more generally to the neo-Constructivist artistic tradition. But in fact Kohn embodies a synthesis between the Academic/Beaux-Arts school and the Constructivist one. For he began in the heart of the Beaux-Arts stronghold in America, though his best work (indeed the body of work for which he is virtually solely known) was executed in the last quarter of his life, beginning around 1956. Kohn thought architecturally and admired Corbusier as much as anyone; his sculpture relates securely to Cubism, while foreshadowing such figures as DiSuvero and Heizer.

Kohn's earliest art training was at Cooper Union, where he enrolled directly out of high school in 1929. There he modeled in clay and plaster under the tutelage of Gaetano Cecere. In the early 1930s he attended the Beaux-Arts Institute, an architectural training ground in New York. He worked as an assistant to Hermon Atkins MacNeil, and, at the Beaux-Arts Institute, was thoroughly exposed to such sculptors as Ivan Mestrovic, Jacob Epstein and Charles Despeau. His schooling befitted a young man encouraged by Russian emigre parents to pursue an artistic profession; his father was an engraver. Living first in Philadelphia, where Gabe was born in 1910, and then in Brooklyn, the Kohns stressed for their four sons a committed involvement with their cultural environment. Both Gabriel and his brother Edmond became artists.

This much is readily known, but what is not so much emphasized in Kohn's background is the influence on him of Ossip Zadkine, with whom he studied in Paris for a year in 1946. Zadkine's chief message for Kohn appears with hindsight to lie in the older artist's peculiar ability—in his occasional best moments—to invest Cubist-derived figurative/abstract sculpture with an inexplicable charm. At a time when it seemed impossible to compete with Brancusi and Archipenko without being simply derivative or uncomfortably sentimental, Zadkine a few times (viz. *Woman with a Fan*, 1918), did just this. A sort of unexpected disarmingness was Zadkine's forte; and Kohn saw it and learned from it. There are a number of works dating from around the time of Kohn's ceramic *Animal*, 1953 [cat. no. 1], and earlier, that are modeled with a verve and urbanity very much in tune with Zadkine's post-Cubist spirit.

From the thirties until the mid-fifties, Kohn worked in a rather interruptive pattern, though he was always intent on his artistic priorities. There was a seven-year sojourn in Los Angeles, from 1935-42, when he designed sets for Paramount Pictures (and drank with the likes of John Barrymore); a stint as camouflage designer in the Army Air Corps in England and Europe; an uninterrupted year in Paris in 1946; several more years on the continent, working for a time in Rome and for longer in Paris —and a year at the Cranbrook Academy in Michigan. His media were terracotta (thus the lure of Rome) and plaster and bronze. His primary subject was the figure, or figure groupings. He was under the sway of Rodin and Bourdelle, naturally enough for any sculptor exposed to the European milieu of the time, but he didn't find his immediate inspiration in these sources so much as in that of Zadkine and, we may fairly deduce through Zadkine and directly, Brancusi.

Kohn's years of modeling and carving, his habituated approach to working in terms of the human form, and his temperamental circumspection with regard to the very enterprise of sculpting for its own

sake seem to have accumulated into a compositionally anthropomorphic attitude at first rejected and then coopted into his finest working cycle beginning in 1956 and lasting until his death in 1975. A special, split allegiance to the anthropomorphic and the architectonic shows in the sculptures from this time. The earlier work recalls at moments Archipenko, Lipchitz, Lassaw, George L. K. Morris. But Kohn was clearly unhappy enough with the available sculptural vocabularies he was desultorily flirting with until the mid fifties that he sometimes found it hard to devote his life resolutely to his work. Sculptures like *The Bird Women* of 1950 [fig. 1], or *Cathedral II*, 1956 [fig. 2] (both destroyed) show him to have been a technical master of plastic form, but something of an uncommitted servant to the nearly exhausted vocabularies of Cubism and Surrealism.

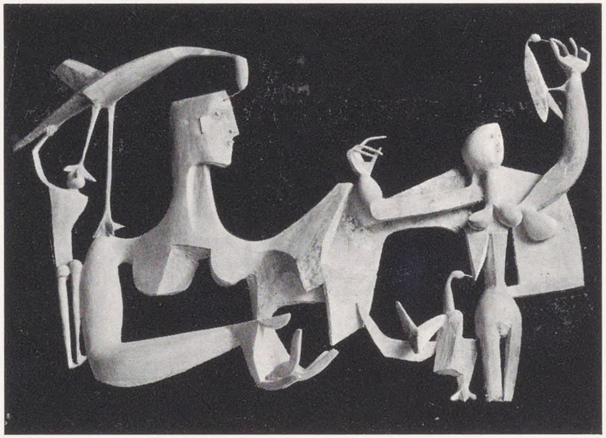


fig. 1. *The Bird Women*, 1950, plaster direct, 96″ x 54″ (destroyed)

In 1954 Kohn vacationed for the summer in Woodstock, New York, as the guest of a friend. There, from a single large chunk of elm wood, Kohn carved a piece called *Memorial to A. Owl*. This was a summation and a beginning: after it he abandoned the carving method as his primary way of working, and henceforth he found his increasing inspiration in the medium of wood (although he continued to work for some time in terracotta as well).[1] The change apparently traceable to this moment is not precipitate—works before this time seem directly precursory to the late fifties and sixties production, and occasional efforts in the post 1954 production regress, sometimes almost shockingly. But an underlying, mounting certainty of individual style finally found outlet with the artist's perhaps over-prolonged discovery, or admittance, of wood as his medium. And he seemed finally able to use his architectonic thinking in his work.

Kohn thought of architecture as "the grandest form of sculpture," and he did achieve a consummately sophisticated sense of scale in small size through his architectural sensibility. Combined with this is a feeling for the dramatic—though never the histrionic. In unpublished notes by Irving Sandler made in 1960 during an interview in Kohn's small Tenth Street studio, there are a number of tantalizing references to the sculptor's view of scale and drama in his work: "Corbusier . . . has respect for scale in a way that Gaudi doesn't have. Gaudi abused scale. No matter how big he worked it was still small stuff. Corbusier could do a three story house which was grand in idea—this is the key term." The mystery of Kohn's years designing sets for Paramount Pictures—what influence, if any, this experience had on his later work, and what the sculptor's own attitude was about this episode—is partly cleared up in the Sandler notes, which quote Kohn as saying, "A lot of my thinking kicks off from my years designing in theatre, where scale is the most important element. You start from there. Sculpture can be made small which is (just) small, when one has no knowledge of scale. The idea is to make a small object big—you can do that only by having great respect for your planes. The reason I keep my surfaces clean is so that scale is not thrown off. I must resist the temptation to ornament planes." And later, "I am very scale conscious—the architect's scale—when I do something, although it isn't a building. I work as if I am making a scale model of a building. I like to envision my pieces as inches to equate to feet so that in my mind the segments are the size of buildings. . . . Any form can now be built as far as construction is concerned. I don't see all my pieces as architectural structures, but always with an architectural scale."

Kohn's dramatic instincts find veiled expression in the work. Given his temperament and confessed predilection for excitement, disequilibrium, at times for the baroque, it is surprising that the work never becomes bombastic or rhetorical. One of his habitual devices used to convey excitement is the thrusting

diagonal. That he was aware of rebelling against the entrenched Constructivist and Bauhaus reverence for right-angularity is evidenced in the following quotation from the Sandler notes: "There is always excitement in the diagonal—any deviation (from the) vertical and horizontal. What else does the artist do than seek new environments for people? Diagonals can open up the function of a building. Now (architects) are restricted . . . I think vertical and horizontal is deadly today both in art and architecture." Kohn's awareness of the dramatic possibilities of abstract form was acute, and subtle enough to save him from exaggeration or rhetoric. His gift for making the hard-won look perfectly simple in the sculptures seems to have extended to his self-awareness: "If you have a plane that goes from one place to another with a feeling of respect for the plane it will have drama. These pieces are not dry, arithmetical, but . . . dramatic. If you oppose a straight plane of one weight against a curve of another weight, you'll have drama. More I can't say."

Besides the recurrent use of diagonal movement in the wooden sculptures, we notice the repeated appearance of a "U" shape. This shape, in various permutations and positions, dominates *Coventry*, 1962 [cat. no. 13], and figures importantly in such works as *Bird Keys* [cat. no. 12] and *June 12, 1962* [cat. no 15]. In his discussion with Irving Sandler Kohn said, "The U form has always been a springboard. . . . It's better than the oblong for me. A U is an oblong with two of its corners rounded. The oblong is a static form which doesn't lead to anything."

Kohn's working procedure is revealed in some detail in the talk with Sandler. Apparently triggered by his reflections on the importance for him of the "U," the artist went on to make a series of observations that are so interesting that I feel that parts of Sandler's notations, though sketchy, are worth reproducing verbatim: "Laminating is an economical problem—saves money and labor. I do it only to build up mass. I am not interested in lamination itself." (Here Sandler interjects, to himself, "I don't believe this.") "Carving restricts one—with this method I can fly free.

"In architecture there is elevation and plan. I see a form as an elevation . . . From that point on I have to decide what I do in plan.

"This piece (*Azimuth*, Collection Norton Simon Museum, Pasadena [fig. 3]) I started with a basic U form and experimented with its form until I arrived at a squat, fat, U. The problem is how far to build in plan—plus relating of pieces, segment within segment, and then tilted—U with U minus—U square interior with another curved U, etc.

"These things should be called constructions. They are not carved, but I call them compositions. I don't compose these in a cold and calculated way. I am not a mathematician—not even a good carpenter."

The difficulty Kohn perennially found in gaining a solid footing among the preeminent sculptors of his time, even in the last decade when he was a relatively well-known and in many quarters an esteemed artist, is owing to a number of factors. Kohn certainly displayed the greatest seriousness as an artist; he was proud and driven and competitive and discerning. Yet there was in him a persisting trace of self-abnegation—and an independence so stubborn as to be in the end isolating and perhaps limiting. There was also a



fig. 2. *Cathedral II,* (Form for Architecture), 1956, terracotta, 25″ high (destroyed)

stripe of hedonism in Kohn's make-up which had difficulty finding expression in the work. There was a courting of mishap, of pleasure in pain. Whether for reasons of circumstances or some kind of voluntary intent, Kohn's work even in its best phase is unavoidably anachronistic. He belonged to the second wave of Abstract Expressionist artists who were entering their prime just at the moment when American Pop art, and Jasper Johns and Robert Rauschenberg, arrived to divert attention away from the European derived New York school strain. And things get more complicated in Kohn's case. His background identified him as a New York artist, but inasmuch as he was living in California in the 1960s, and related in particular to the West Coast sculptors Peter Voulkos and John Mason, he momentarily seemed to have a lease on *that* vital thread in the contemporarily unfolding dialectic. For instance his authoritative spirit in Maurice Tuchman's survey show "American Sculpture of the



fig. 3. *Azimuth*, 1960, pine, 22¼" x 22" x 19½", Collection of the Norton Simon Museum of Art, Pasadena, California



fig. 4. *Long Beach Contract I*, 1965, redwood, 84" x 108", California State College, Long Beach, California

Sixties" in 1967 at the Los Angeles County Museum of Art, during the planning of which I was first acquainted with Kohn's work, seemed allied with an iconoclastically experimental use of materials rather than with an about-to-be-superseded European/New York tradition. A kind of gutsy, machismo flavor characterized the large *Long Beach Contract* piece [fig. 4] in that show, though the work now looks less sophisticated or enduringly powerful than many of the smaller works done at around that time and included here. From the present vantage point of course Voulkos takes his place as does Kohn within the expressionist position. (Mason's subsequent development towards increasing geometricism is another interesting story.) But Kohn is seen to be a complex artist whose particular achievement takes on various complexions and will perhaps continue to be reassessed as time goes on.

Kohn had several loyal supporters from among the critical and museum communities during the 1960s, among them Barbara Rose, William Rubin, William Seitz, Thomas B. Hess, Sidney Geist, Irving Sandler and Dore Ashton. But though scattered revealing observations were published here and there, none of them managed to write in a really significant or comprehensive manner about his overall

development, or even about isolated achievements. Observers seemed to admire the work but to encounter problems in analyzing it. A few appreciative but not especially incisive remarks were published, as were a few jarringly eccentric statements. For example, William Rubin, writing cryptically on Kohn in the catalogue for the Museum of Modern Art's *Americans 1963* exhibition, remarked, "Gabriel Kohn is the first sculptor in wood to break with the tradition of the monolith. He manipulates rather than carves, but the resultant open character of his compositions owes little to Constructivism or three-dimensional collage."[2] These two assertions are simply an inexplicable oddity. Mr. Rubin was not conceivably unaware of the conspicuously non-monolithic Schwitters Merzbau, and all that followed, of Vantongerloo's constructivist sculptures in wood, of Theodore Roszak, Frederick Keisler, Louise Nevelson, etc. He surely recognized that without either Constructivism or three-dimensional collage Kohn would hardly be possible. But something in Kohn seems to have invited inappropriate pronouncements, even from those in sympathy with the work. Kohn was victimized not so much by disapproval as by misguided praise. The single major exhibition of his work in a museum was presented in 1971 at the Newport Harbor Art Museum in California, organized by Thomas H. Garver: Garver's work has contributed greatly to the present effort.

Virtually none of the commentators on Kohn's work has failed to notice the similarity of his wood sculptures to the craft of the shipwright; everyone is fascinated by the laminated and doweled construction of the pieces. Kohn maintained that his laminating technique was based solely on economics. (Sandler and I at least doubt it.) A somewhat disturbing paradox exists in the works' ascendant character as *finely* crafted objects—works whose very essence relies on our apprehension of them as being concerned with natural material worked painstakingly by hand. For there is another, inescapable fact about their presence, which is that they are often not particularly well constructed. They are sometimes impermanently glued and have suffered visibly from various "inherent vices." Rubin said something like, "He was no better a carpenter than he had to be." We have shown that Kohn pointedly insisted that he was not fixated on the mystique of fine craftsmanship—on the contrary, he held that the conception was all important, and he would just as soon sub-contract the work itself. But inevitably in those cases when works of his were executed by other hands, they fail to succeed: the works need the special quality imparted by Kohn's own touch, which is somehow at the same time masterful and a little careless. Kohn was highly sensitive to the subtle surface quality of each piece; an interesting work, *Number 5*, 1958 shown at the Leo Castelli Gallery in 1959, was subsequently disowned by the artist in a letter to *Art News* magazine, in which he said, "It is no longer of my hand since it has been violated by sanding and overfinishing without my permission or knowledge."[3]

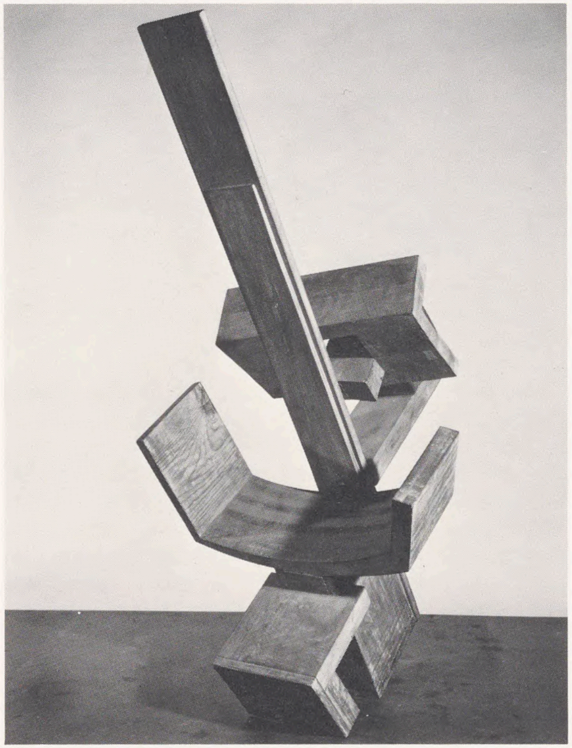


fig. 5. *Sky Anchor*, 1958-59, pine, 58½" x 29"

Possibly the greatest achievement in the history of American sculpture has come in the production of David Smith (though we well may find that Tony Smith establishes a separate, equally exalted pinnacle). In the oeuvre of David Smith, a position is established in whose context it is instructive to

consider Kohn's work. Whereas David Smith *gestures* with interrelated shapes and blocks, Kohn *composes*; in comparision to Kohn, he looks open, linear, expansive. Smith points, walks, or dances upward or out; Kohn involutes, crouches, occupies. (Tony Smith both iconicizes and envelopes.) Kohn was by no means the first sculptor to do away with a base or plinth, but he was among the early figures to do this, and he did it in particularly interesting ways. Sculptures such as *Nantucket* [cat. no. 8] and *Sky Anchor* [fig. 5] sit upon themselves, complete and self-sufficient on any surface, whether floor or base. Several pieces, notably *Animal* of 1953 and *Ventura VI*, 1963 [fig. 6], stand on legs which are integral to the form as anthropomorphic legs, but not self-consciously "stands."

It has been several times remarked that Kohn's sculpture is less linear and planar than it is massive. Kohn's sculptures do play bulky masses one against the other, but with a certain delicacy, an absence—not of tensions, but of collisions (Peter Voulkos' sculptural elements, butting against one another, provide a contrast in this regard). A syntactic awareness, an immensely subtle and carefully considered polylogue occurs among elements. Parts interrelate and also unfold in the way of pageantry. The drama of tilted forms, some singular power that obliquity (or as Kohn said, the diagonal) in itself can convey, is a device used as it has rarely been used. In fact each piece seems to lift itself up, to deny its own vertical or horizontal axis. In what may be the most interesting if anomalous work of the Ventura series, *Ventura VI*, the playful tilt of the large right-hand unit establishes the dynamic making the piece work. Kohn's vocabulary of shapes is somewhat idiosyncratic, not obviously perceived but sensed upon investigation. A few forms appear repeatedly, such as the obsessive U-shaped element or the sickle-shaped one. In fact we recognize a semiotic character, as of some broad alphabet conveying dimly understood significations. There is often a sense that units within a piece engage in relationships that go beyond the merely juxtapositional—they seem caught in dialogue, or poised in a mutual tension derived from a drama one feels is intentional in the artist's conception. This literary, almost whimsically neo-dada character of Kohn's work has been, as far as I can tell, wholly overlooked. (H. C. Westermann extends it.) The unspecific, existentialist nature of the abstract expressionists' literariness is quite different in kind from the noticeably mundane, pointed aura of thought, and of wit, that exists in these wooden sculptures. They seem to be full of recondite messages. Kohn sometimes spoke of his activity in terms of language, and he drew in a way that is often highly evocative upon syntactic organization. He was quoted as saying in 1961, "I approach the problem of building a fluent language by attaching myself to a unit or an element at the beginning—there may have been some exploratory sketch on paper that might indicate an idea. The initial unit is my key—from then on the process is that of improvisation, adding element to element until I have reached what I feel to be the saturation point—or the moment of inner satisfaction."[4]

If we exclude the works in clay, plaster, terracotta and mixed media that were made previously to the major wood pieces; if we set aside the several wood sculptures that were made by assistants and seem to lack the special quality of facture that the best ones have—or those made by Kohn but later refinished and ruined; and if we exclude the unfinished, damaged or stored and unretrieved works one suspects exist, we are left with a poignantly small

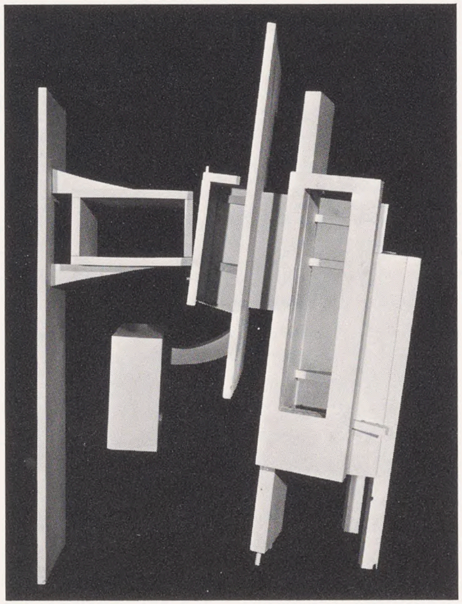


fig. 6. *Ventura VI*, 1966, gessoed wood, 53″ x 32″ x 42″, Edmond Kohn, North Hollywood, California

body of work. This exhibition includes about half of the successful intact sculptures in wood that one would want to attribute to Kohn's oeuvre. It begins with two pieces belonging to the unduly protracted developmental phase: *Animal* and *Objects of the Sea* [cat. no. 2].Already in *Animal* we see the tilted element, but still juxtaposed to a solid right-angular element. Otherwise this rather playful, almost collage-like work hardly foreshadows what was to come. The more ambitious *Object of the Sea*, whose parts literally fly in space, is somewhat more precursory to the works which would follow within a year, but it is far more open, more pieced together, and more theatrical than most of the later works. An interesting piece made in 1962, *Ecole Maternelle* [cat. no. 14], relates back to both *Animal* and *Object of the Sea*, though it is of course much more vertical, more static and specifically anthropomorphic than the latter, and more literary, ironic, than either. It makes little attempt to explore dramatic form. By 1958 Kohn was securely underway with the kind of sculpture he made until his death. It seems to me that a division one can see between types of the late work is between pieces, such as *Square Root* [cat. no. 5], 1958 and *Bird Keys*, 1962, whose elements engage in a sort of witty dialogue, and whose overall character is actually cerebral, or literary; and works like most of the Ventura series, as well as *Acrotere* [cat. no. 7], *Nantucket* and *Azimuth*, all from 1960, which have a kind of contained, classical gravity, relying on subdued, closed, but sensual formal values for their drama rather than on gesturing whimsy or playfulness. A peculiar work, *Homage to Dylan Thomas* [cat. no. 16], which Kohn worked on from 1958-63, falls outside these two types and indeed seems anomolous in the context of Kohn's entire oeuvre. It is an overweaning, lank sculpture which is inescapably somewhat stiff, a little clumsy and distancing. *Dylan Thomas*, however, for all its awkwardness, has a peculiar quality of insisting upon itself, so that the more one tries to ignore or dismiss it, the less one is able to do that. The flat, propeller- or oar-like elements have a strange rigidity, and a self-consciousness that results in a paradoxic attribute—something like heroic dignity. It reminds one a little of Dylan Thomas himself. The composition of *Dylan Thomas*, which uses a vertical pole, or post, as armature for the irregularly shaped pieces that attach to it like wings, or scales, is peculiarly static for Kohn.

Though Kohn was never especially concerned with metaphors for dynamism in his work—there is virtually no relation, for instance, to the Futurist sculptural esthetic or to sculptors like DeRivera or Calder who actually use dynamics—he usually managed to impart buoyancy to the work. Henry Moore, for instance, never quite grasps the fact that there is a difference between a live body at rest and a corpse: Kohn's sculptures exist as though held up by active musculature. *Acrotere*, in contrast to the stasis of *Dylan Thomas*, somehow exists in tension even while it is solid, monolithic, centered in gravity. One is tempted to relate to these sculptures in a way that becomes actually familial: it is as though we are dealing with human personalities. And, like people, Kohn's pieces hold us a little at bay and plead not to be overanalyzed. Kohn himself seems to have viewed his sculptures as possessing *personalities*. "Each piece is a new walk, a new adventure, like finding a new shell on a beach. Form can be simple or complex—there is no such thing as a bad form, there is only a successful or unsuccessful arrangement of forms. Form is a special word, but it is by no means a closed circuit."[5]

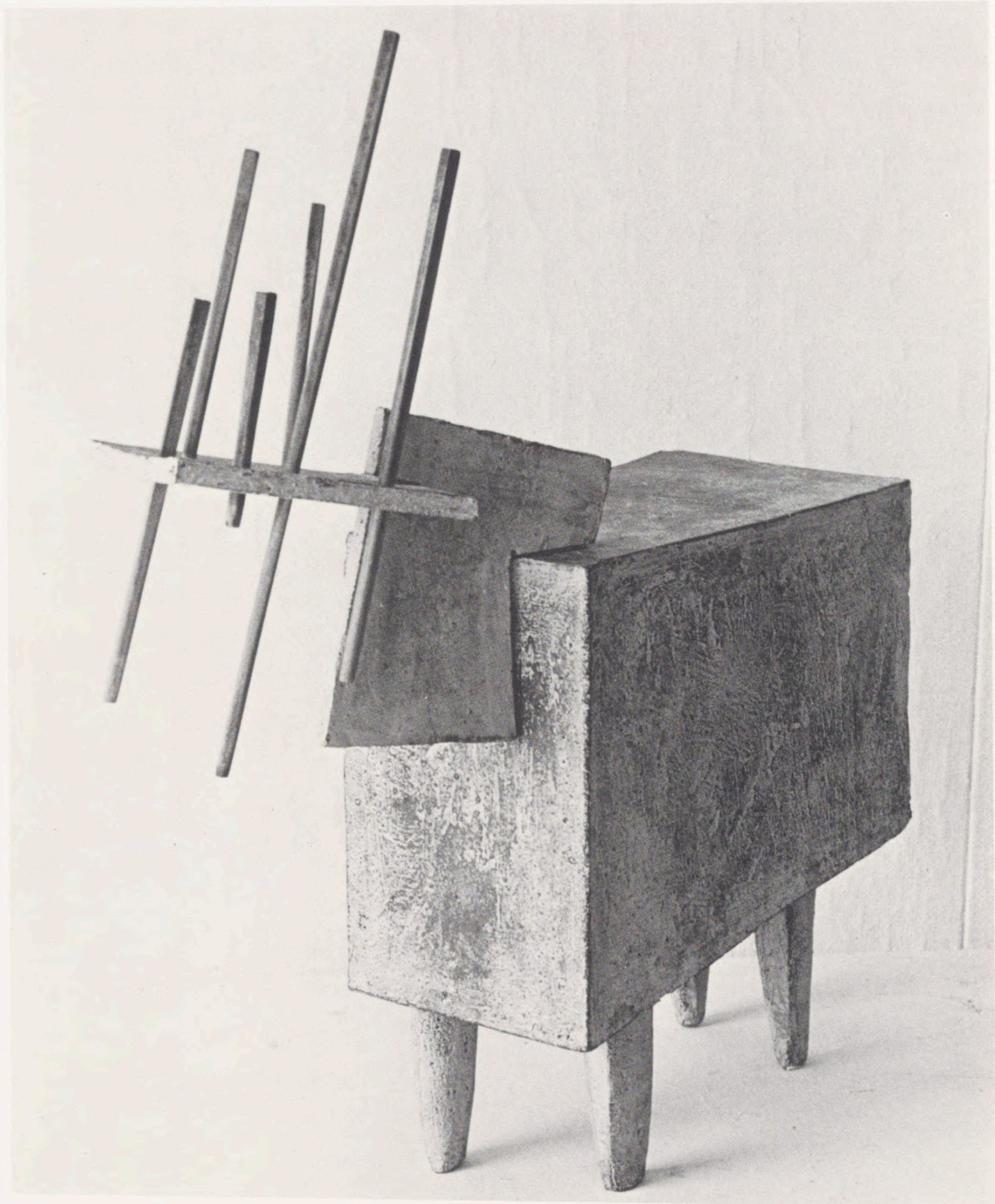
Footnotes

1. Newport Harbor Art Museum, *Wood: The Sculpture of Gabriel Kohn*, (Introduction by Thomas H. Garver), Newport Beach, California, 1971, n.p.
2. Dorothy Miller, ed., *Americans 1963*, The Museum of Modern Art, New York City, (Statement on Gabriel Kohn by William Rubin), p. 46.
3. Gabriel Kohn, "Editor's Letters," *Art News*, Summer 1961, vol. 60, no. 4, p. 6.
4. Petersen, Valerie. "Gabriel Kohn Makes a Sculpture," *Art News*, October 1961, vol. 60, no. 6, p. 66.
5. *Ibid*, p. 66.

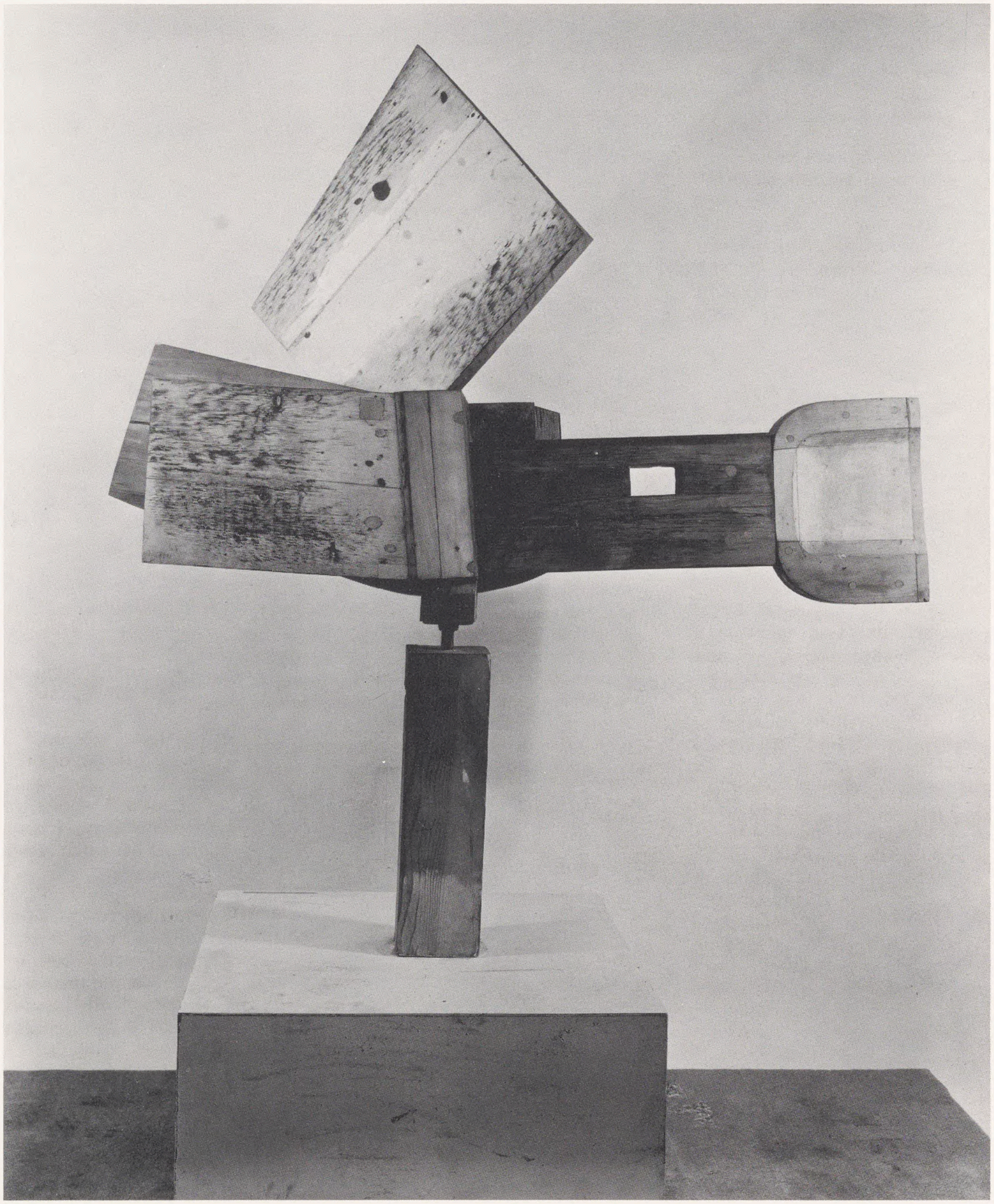
Catalogue of the Exhibition

All dimensions are in inches, height preceding width preceding depth.

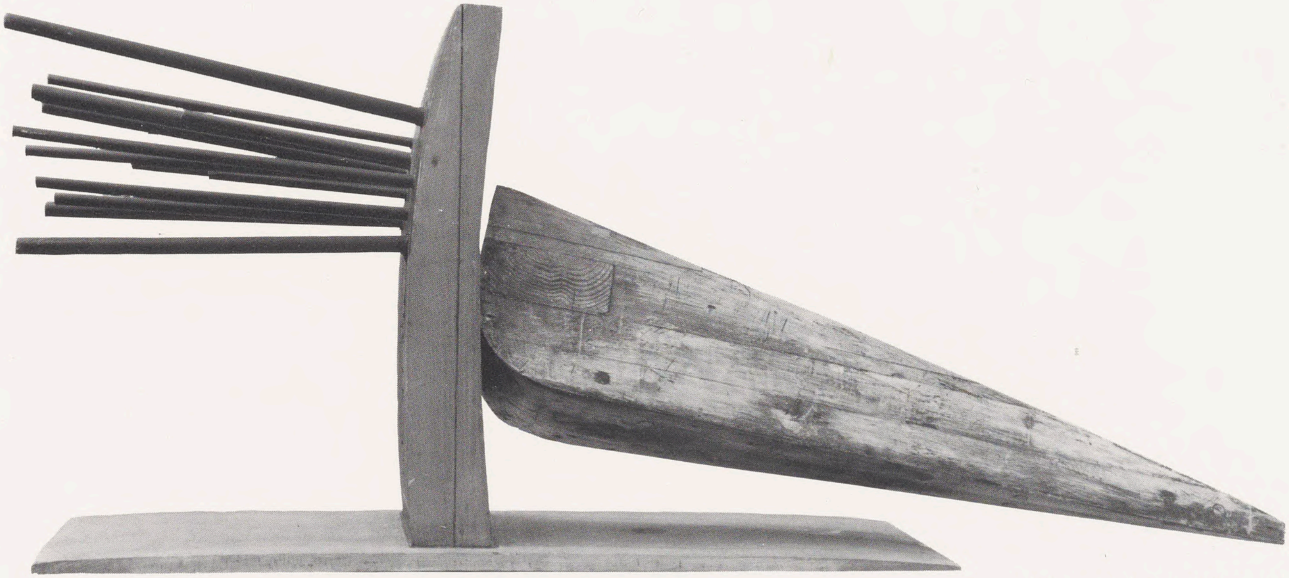
1. *Animal*, 1953, ceramic and wood, 29 x 27 x 8. Lent by Cranbrook Academy of Art, Bloomfield Hills, Michigan.
2. *Object of the Sea*, 1957, fir and pine, 43 x 51 x 5¼. Lent by Mr. and Mrs. William A. M. Burden, New York City.
3. *Guest in the House*, 1958, fir and pine, 48 x 22 x 11½. Lent by Edmond Kohn, North Hollywood, California.
4. *Pitcairn*, 1958, fir and pine, 22⅝ x 49½ x 24½. Lent by the Albright-Knox Art Gallery, Buffalo, New York, gift of Seymour H. Knox.
5. *Square Root*, 1958, pine, 28 x 40 x 14¾. Lent by the Whitney Museum of American Art, New York City.
6. *Tilted Construction*, 1959, pine, 27⅛ x 18½ x 12⅝. Lent by the Museum of Modern Art, New York City, Philip C. Johnson Fund.
7. *Acrotere*, 1960, pine, 35¼ x 22 x 19¼. Lent by the Museum of Modern Art, New York City, given anonymously.
8. *Nantucket*, 1960, pine, 26 x 35 x 23¼. Lent by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
9. *Untitled*, 1960, pine, 17¼ x 16 x 17. Lent by private collector, New York City.
10. *Chelsea Reach*, 1961, pine, 41 x 34 x 21. Lent by Marlborough Gallery, New York City.
11. *Chelsea Reach II*, 1961, pine, 24½ x 52½ x 23. Lent by Zabriskie Gallery, New York City.
12. *Bird Keys*, 1962, pine, 39 x 40 x 22½ Lent by Marlborough Gallery, New York City.
13. *Coventry*, 1962, pine, 32 x 40 x 23½. Lent by Marlborough Gallery, New York City.
14. *Ecole Maternelle*, 1962, pine and elm, 52½ x 20 x 14. Lent by Edmond Kohn, North Hollywood, California.
15. *June 12, 1962*, pine, 40 x 18. Lent by Marlborough Gallery, New York City.
16. *Homage to Dylan Thomas*, 1958-63, pine, 150 x 46 x 26. Lent by Ringling Museum of Art, Sarasota, Florida.
17. *Ventura III*, 1965, pine, 25¾ x 36¼ x 24. Lent by Zabriskie Gallery, New York City.
18. *Ventura IV*, 1965, pine, 40 x 45 x 15, Lent by Zabriskie Gallery. New York City.
19. *Ventura VIII*, 1969, pine and birch, 18½ x 16 x 15. Lent by Zabriskie Gallery, New York City.
20. *Ventura XIII*, (edition of six), 1970, pine, 18½ x 17 x 32. Lent by Zabriskie Gallery, New York City.



1. *Animal*, 1953

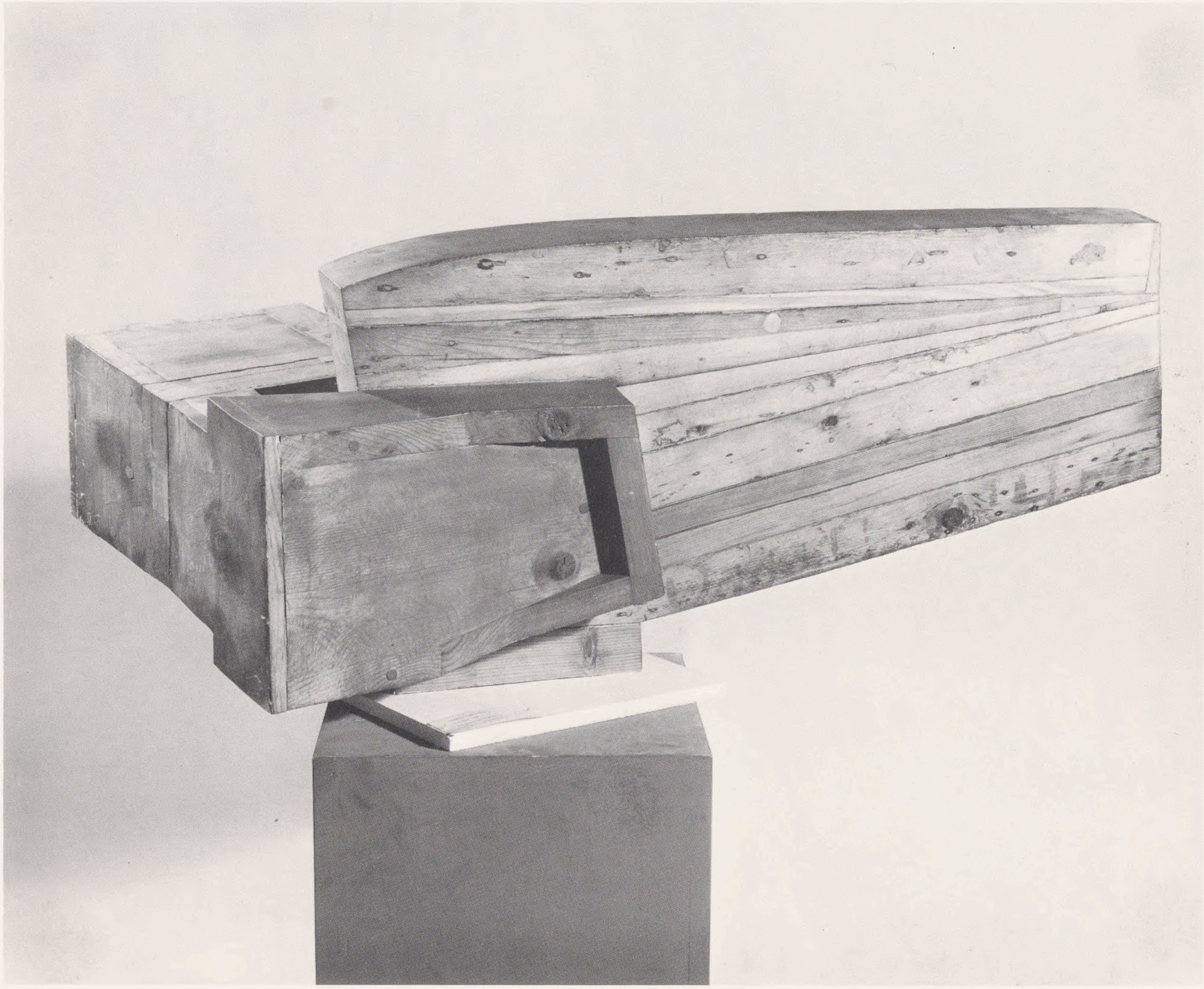


2. *Object of the Sea*, 1957

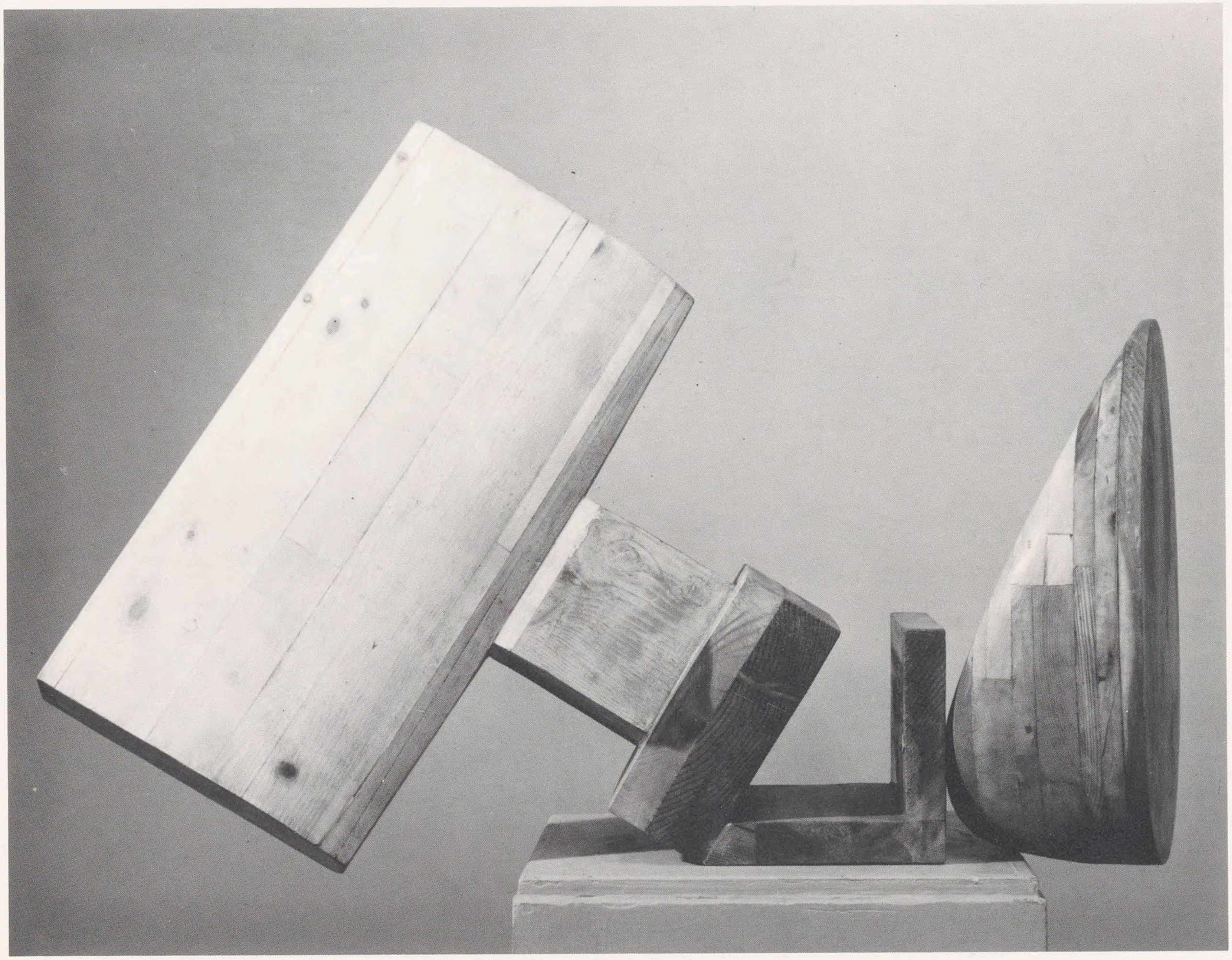


photograph by Paul Kennedy

3. *Guest in the House*, 1958



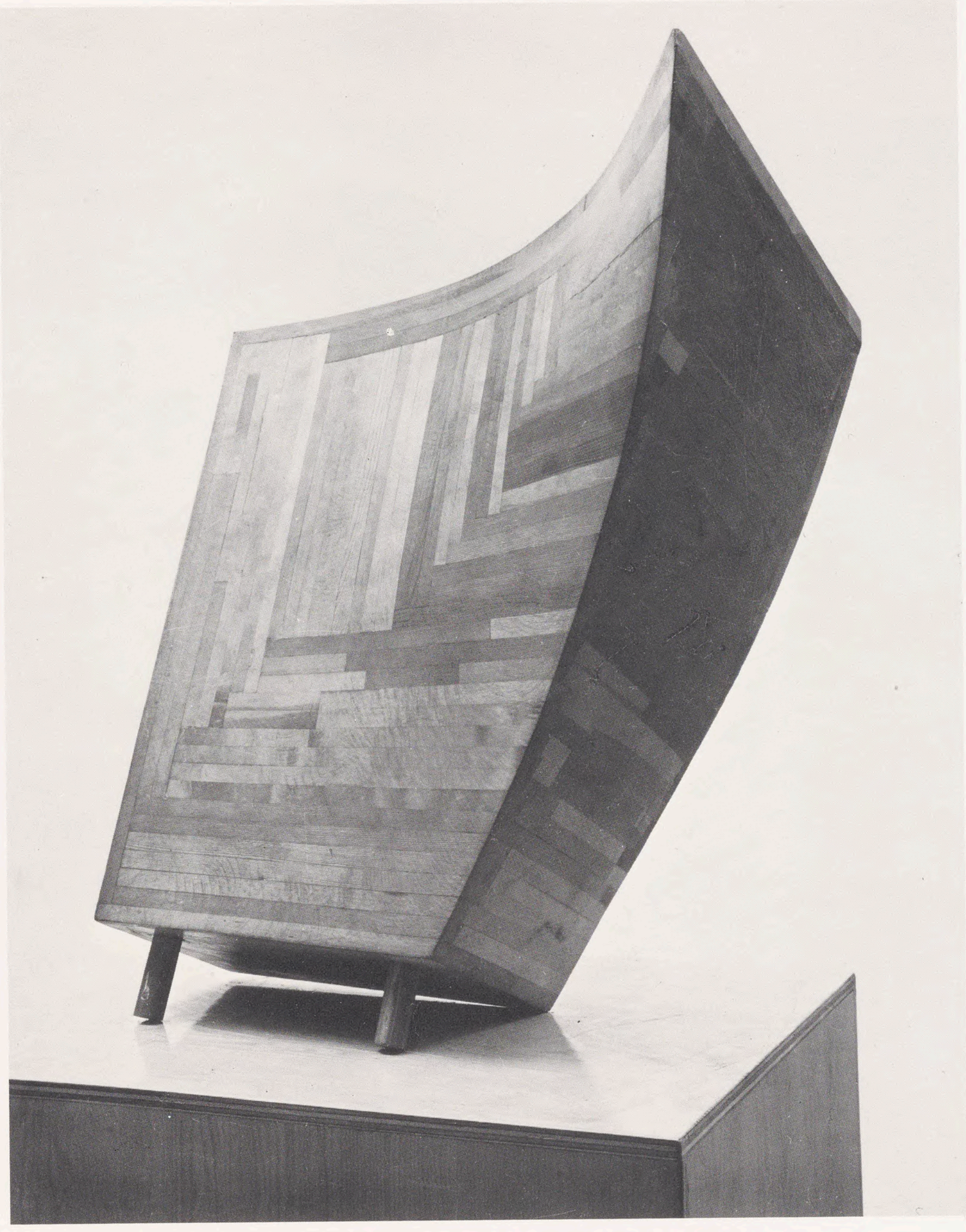
4. *Pitcairn*, 1958



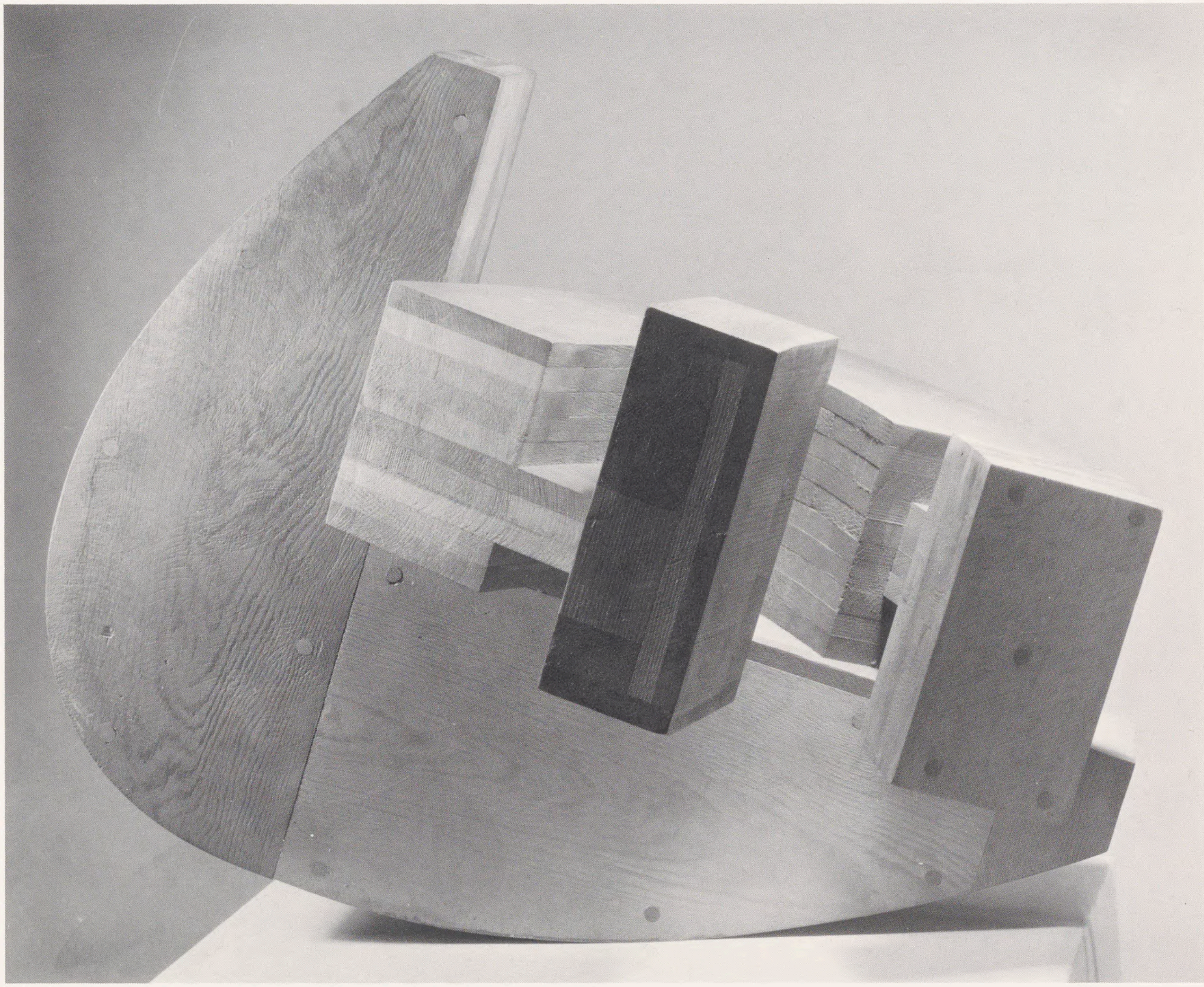
5. *Square Root*, 1958



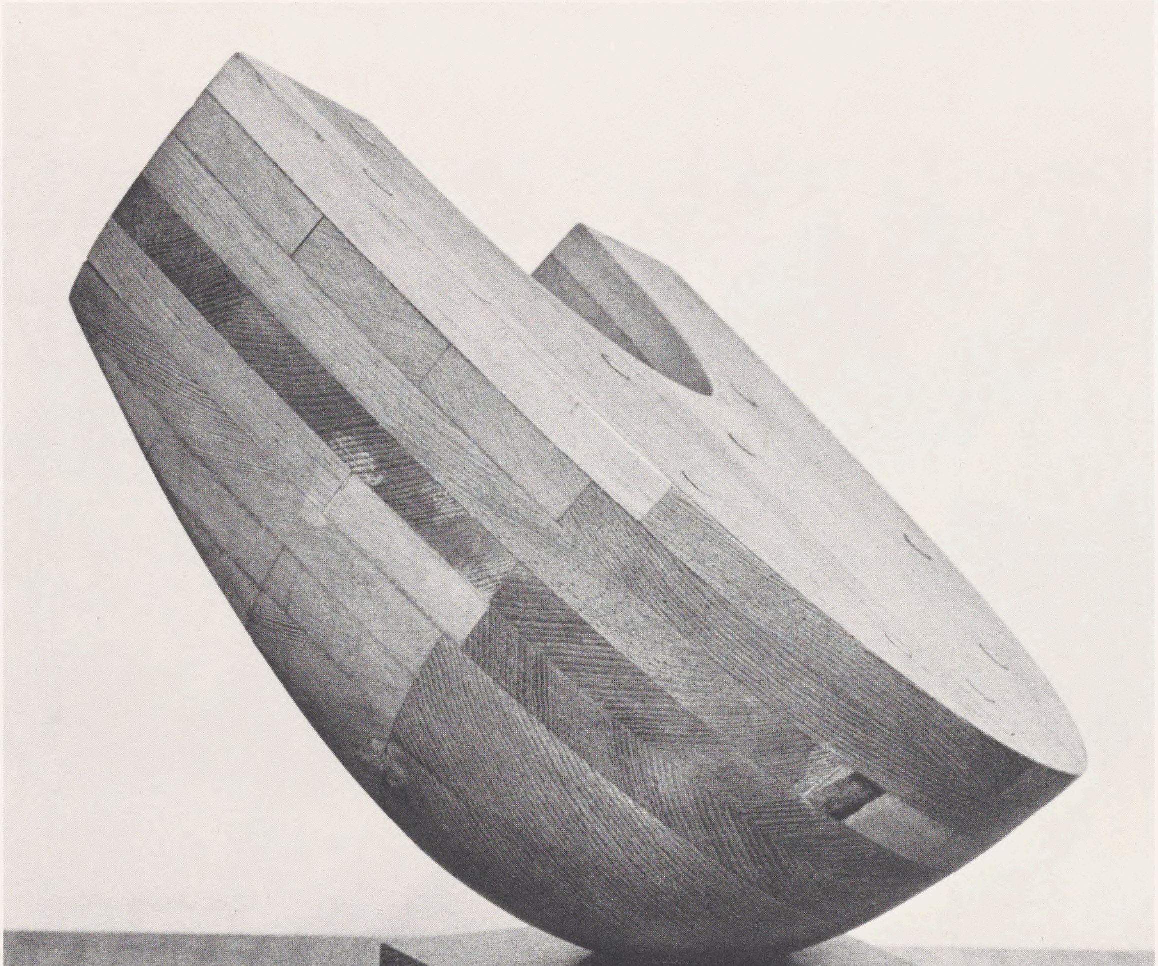
6. *Tilted Construction*, 1959 (Collection of the Museum of Modern Art, New York City)



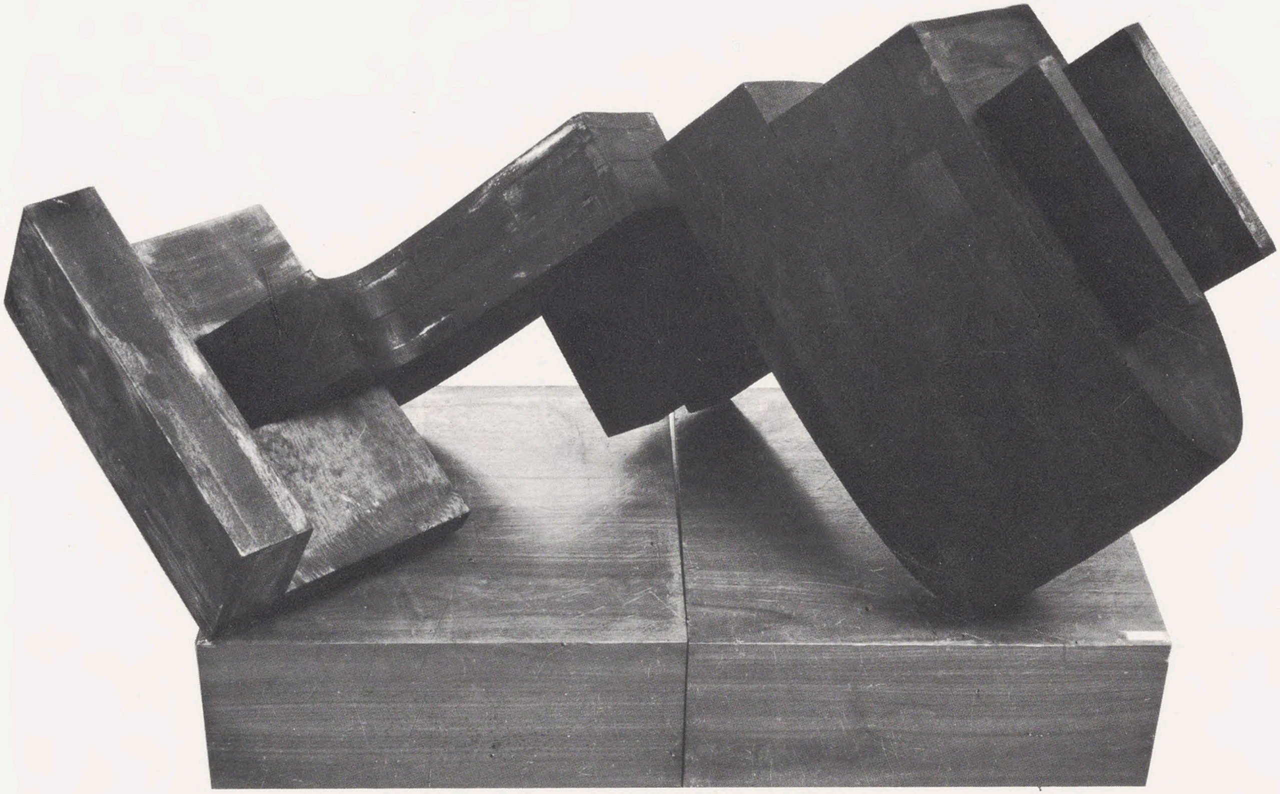
7. *Acrotere*, 1960, (Collection of the Museum of Modern Art, New York City)



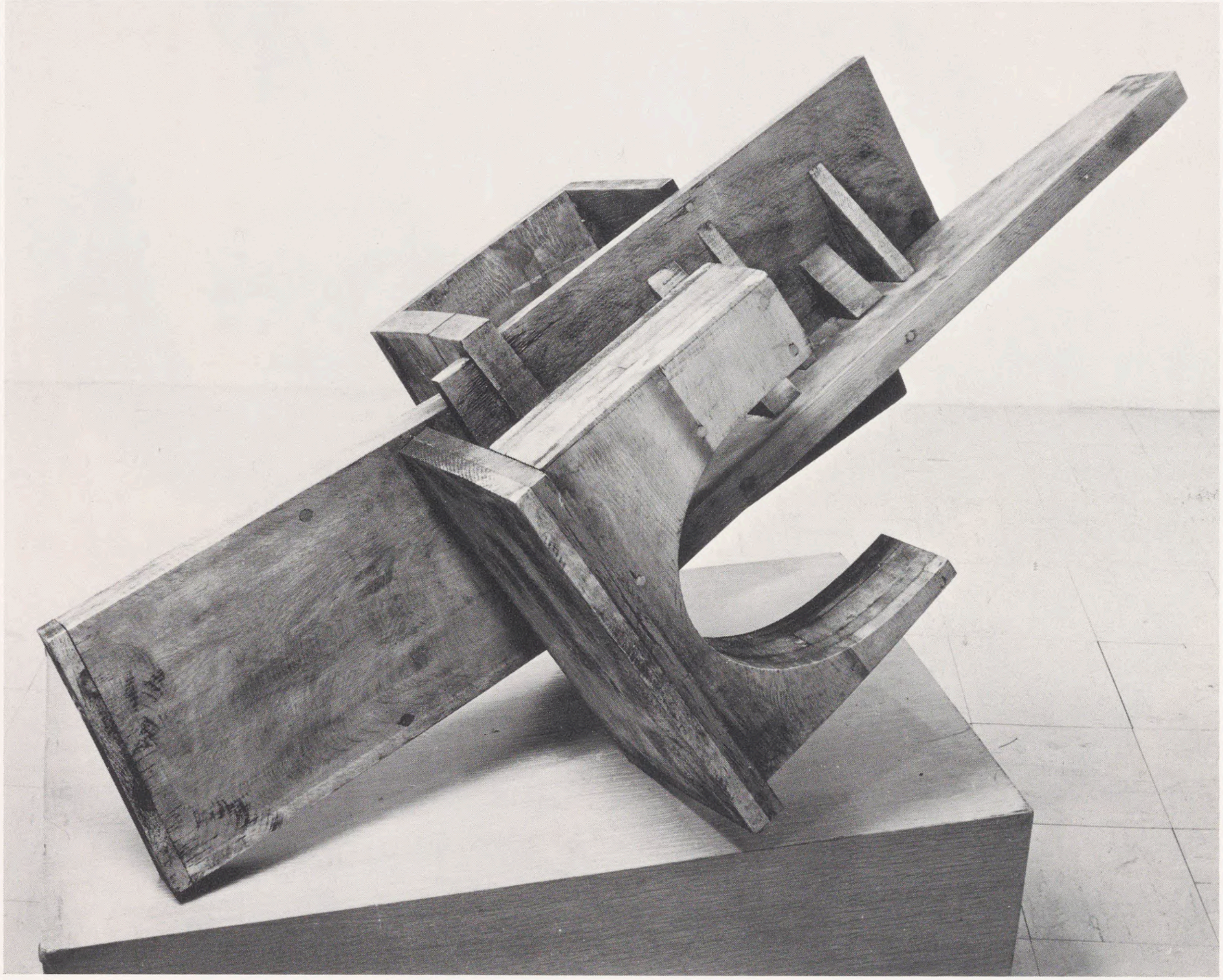
8. *Nantucket*, 1960



9. *Untitled*, 1960



10. *Chelsea Reach,* 1961



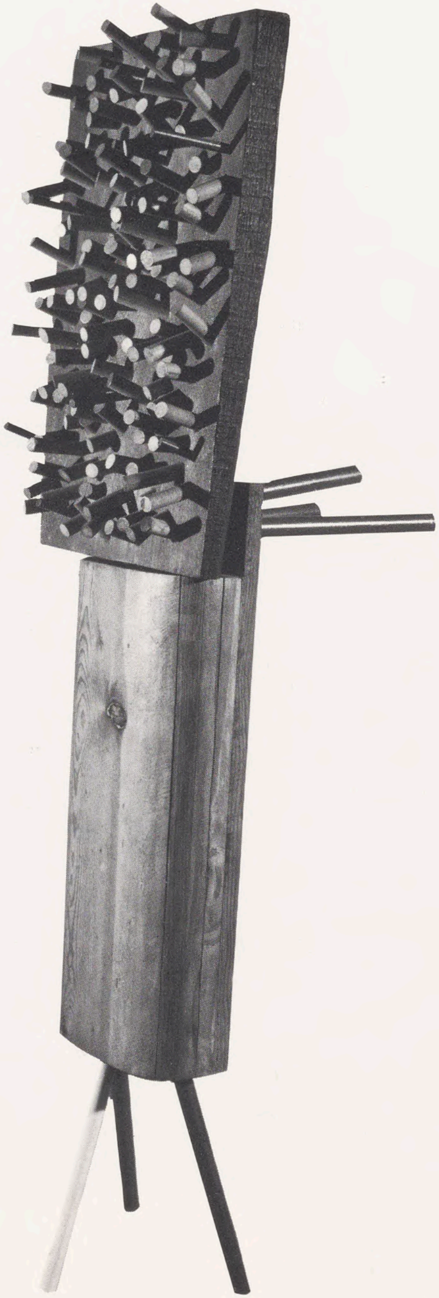
11. *Chelsea Reach II*, 1961



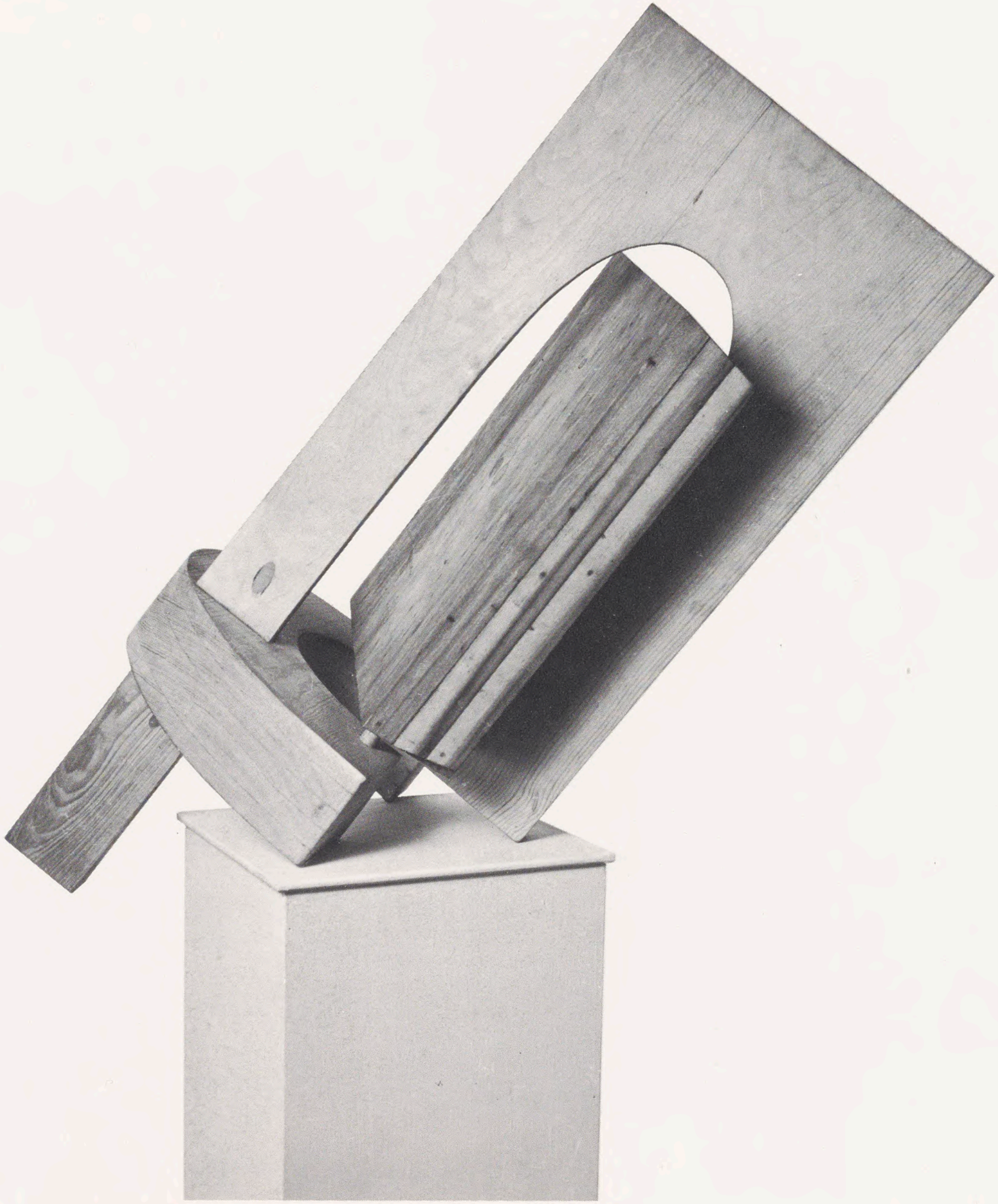
12. *Bird Keys*, 1962



13. *Coventry*, 1962



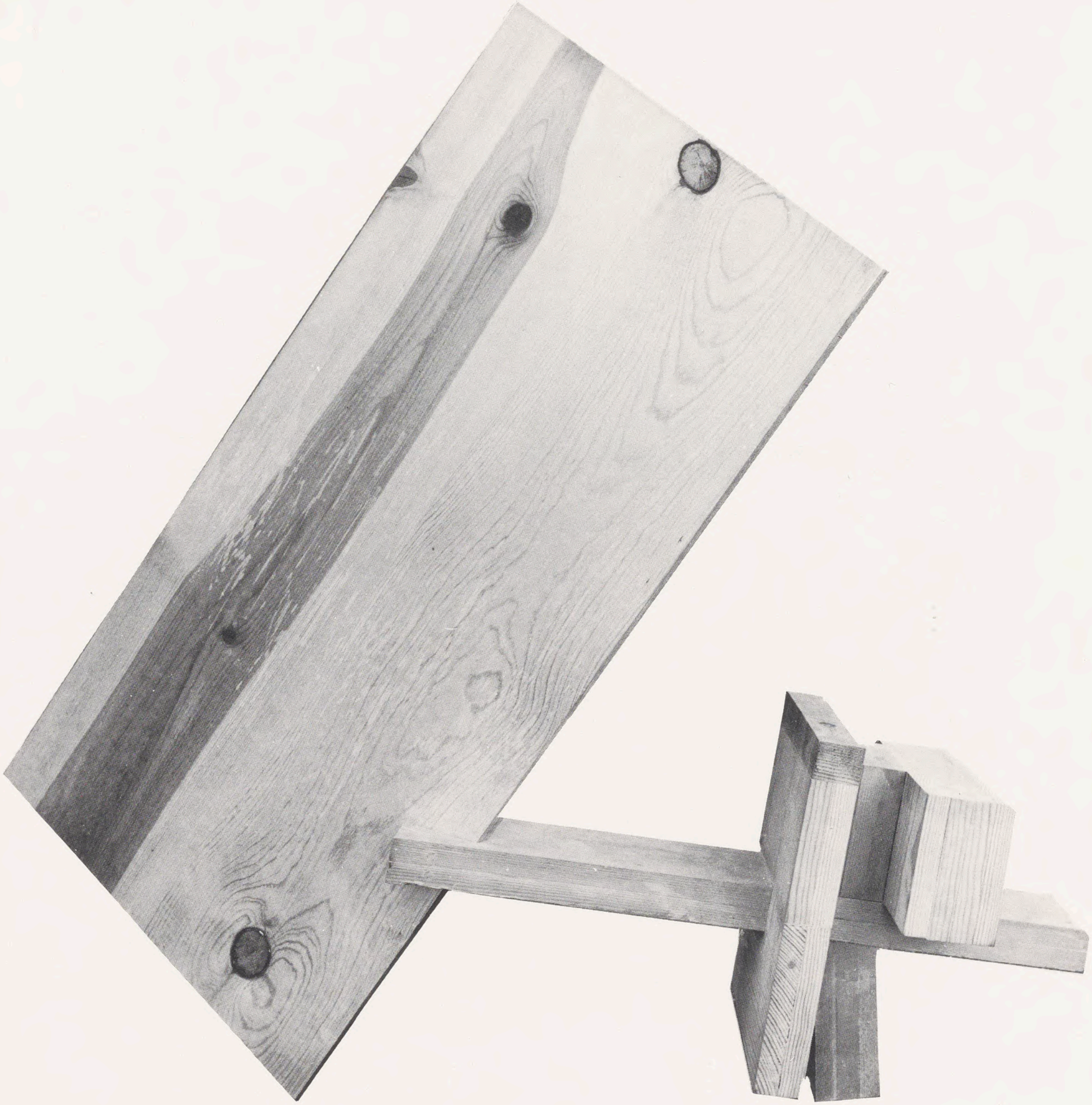
14. *Ecole Maternelle*, 1962



15. *June 12, 1962*



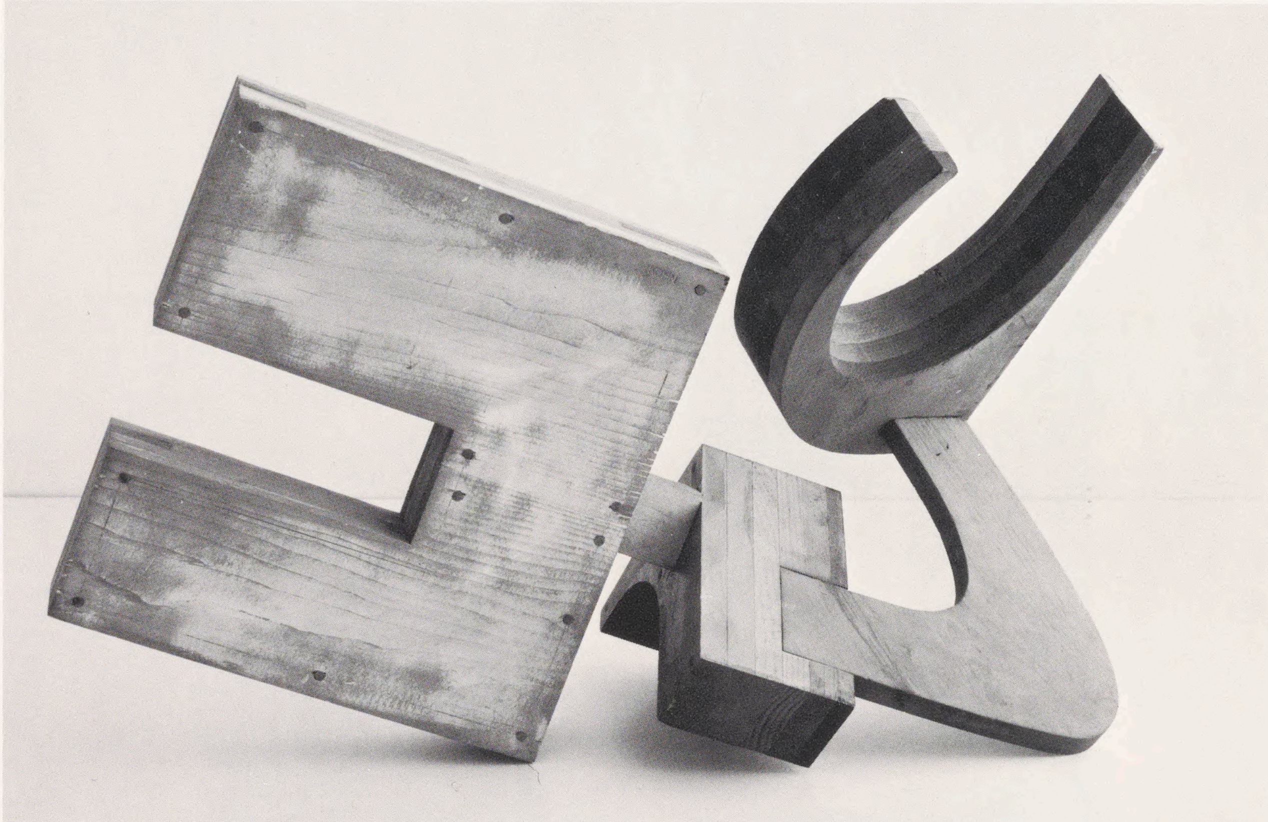
17. *Ventura III*, 1965



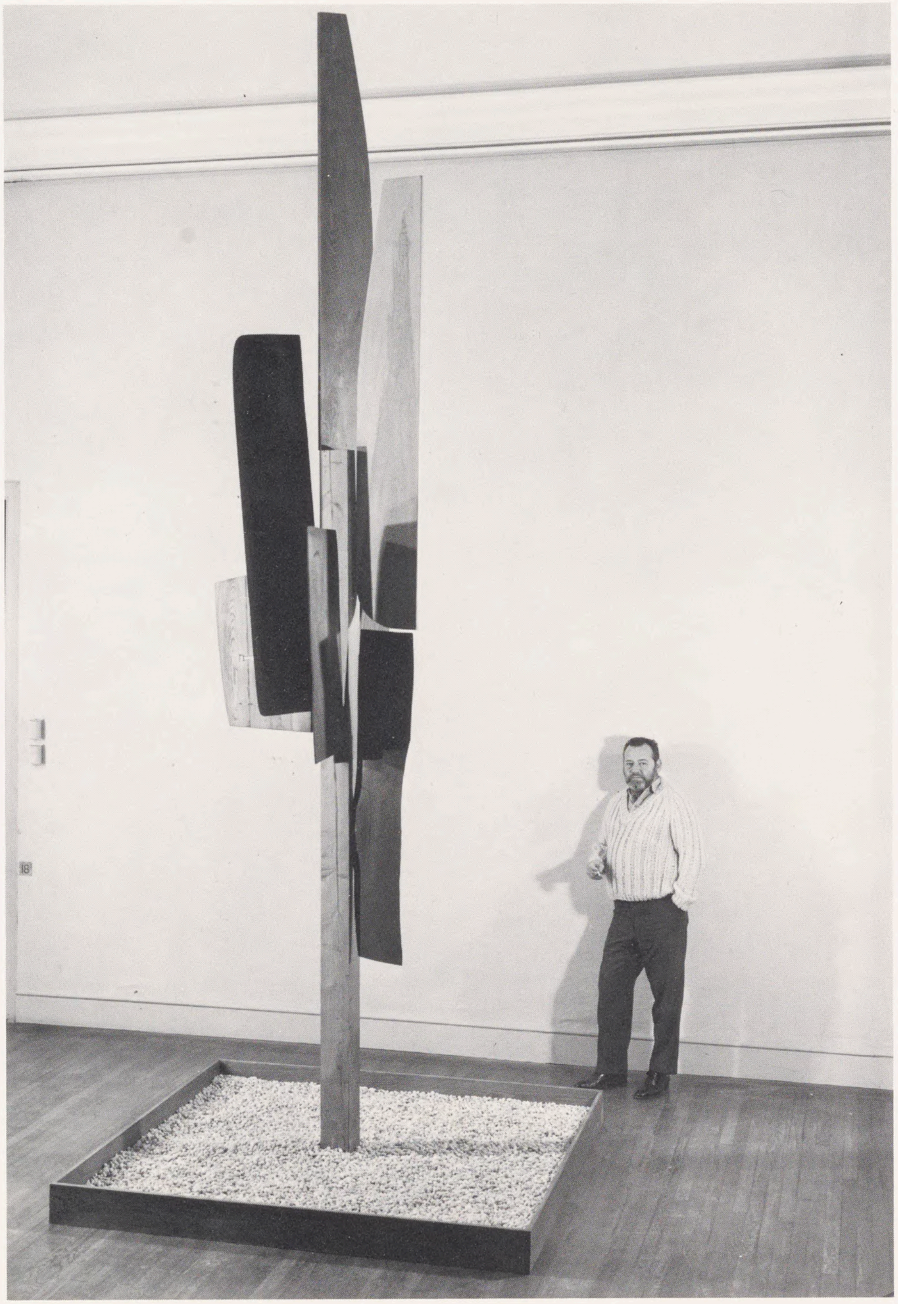
18. *Ventura IV*, 1965



19. *Ventura VIII*, 1969



20. *Ventura XIII*, 1970



16. *Homage to Dylan Thomas*, 1958-63

CHRONOLOGY

1910	Born June 12, Philadelphia, Pennsylvania.
1915	Family moved to Brooklyn, New York.
1925	Received the St. Gauden's medal of merit as a high school student.
1929	Studied at Cooper Union, New York, with Gaetano Cecere.
1930-34	Studied at the Beaux Art Institute, New York. Worked as an assistant to Hermon Atkins MacNeil and later with J. C. P. Jennewein.
1935-42	Lived in Los Angeles. Worked for Paramount Pictures as a set designer, while continuing his own work.
1942-45	Enlisted in the Army Air Corps and served in Europe during World War II as a camouflage designer.
1945	Returned to Los Angeles.
1946-47	Studied in Paris with Ossip Zadkine under the G.I. Bill.
1947-49	Lived in Nice and Rome, while working in terracotta.
1949-54	Bought a house in Alba, France, where he worked in terracotta and plaster. Made long term visits to the United States.
1952-53	Taught at Cranbrook Academy of Art, Bloomfield Hills, Michigan.
1953	Received American Prize for Unknown Political Prisoner Sculpture Competition.
1954-61	Lived in New York City.
1954	Spent summer in Woodstock, New York; began sculpting in wood.
1958	First one man exhibition in New York City at Tanager Gallery.
1958-59	Taught at Brooklyn Museum of Art School.
1960	Received Ford Foundation Grant.
1961	Moved to Sarasota, Florida and visited California frequently.
1963	Tamarind Fellowship Artist, Tamarind Lithography Workshop, Inc., Los Angeles.
1964	First museum exhibititon at Ringling Museum, Sarasota, Florida.
1965	Moved to Los Angeles. Participant in International Sculpture Symposium, California State College, Long Beach.
1966	Ventura Series begun.
1968	Struck by car which shattered his right leg. This accident seriously impaired his working career.
1972	Major museum retrospective at the Newport Harbor Art Museum, Newport Beach, California.
1975	Died May 21, Los Angeles.

SELECTED INDIVIDUAL EXHIBITIONS

1948 Atelier Mannuci, Rome, Italy
1950 Galleria dello Zodiaco, Rome, Italy
1953 Cranbrook Academy of Art, Bloomfield Hills, Michigan
1958 Tanager Gallery, New York City
1959 Leo Castelli Gallery, New York City
1963 Otto Gerson Gallery, New York City (catalogue, text by Dore Ashton)
David Stuart Galleries, Los Angeles, California
La Jolla Museum of Contemporary Art, California
1964 Ringling Museum of Art, Sarasota, Florida (catalogue, with statements by Gabriel Kohn)
1966 David Stuart Galleries, Los Angeles, California
1972 Newport Harbor Art Museum, Newport Beach, California (catalogue, text by Thomas H. Garver)
Zabriskie Gallery, New York City (brochure)
David Stuart Galleries, Los Angeles, California

SELECTED GROUP EXHIBITIONS

1941 *Pomona Annual of California Art*, Pomona, California
1948 *American Veterans in Paris*, Pershing Hall, Paris, France
1949 *International Group Show*, Galleria d'Arte Moderna, Rome, Italy
1950 *2nd Salon de la Jeune Sculpture*, Jardin des Tuileries, Paris, France
American Group, Gallery 8, Paris, France
Quelques Peintres et Sculpteurs Contemporains #1, #2, Galerie de l'Art Pictura, Paris, France
Americans in Paris, Gallery Hacker, New York City
Artists of Los Angeles, Los Angeles County Museum of Art, California
1951 *Salon de l'Art Libre*, Musée d'Art Moderne, Paris, France
Premier Manifestation International d'Art à Alba, Alba, France
1952 *American Sculpture*, United States Embassy, Paris, France
American Sculpture '51, Metropolitan Museum of Art, New York City
Group Exhibition, Cranbrook Academy of Art, Bloomfield Hills, Michigan
148th Annual Exhibition, Pennsylvania Academy of Art, Philadelphia, Pennsylvania
62nd Annual Exhibition, Sheldon Memorial Art Gallery, University of Nebraska, Nebraska Art Association, Lincoln, Nebraska
1953 *Unknown Political Prisoner*, American Prize Section, Museum of Modern Art, New York City, and Tate Gallery, London, England
25th Annual, Sculpture Center, New York City
Whitney Museum Annual, Whitney Museum of American Art, New York City
1954 *Sculpture '54*, Sculpture Center, New York City
1955 *Terra Cotta Sculpture*, Sculpture Center, New York City
1956 *14th Annual Exhibition*, Audubon Artists Inc., New York City
1957 *New Talent X*, Museum of Modern Art, New York City
Artists of 10th Street, Tanager Gallery, New York City
6th New York Artists Annual Exhibition, Stable Gallery, New York City
1958 *New Sculpture Group*, Brata Gallery, New York City
1959 *Sculpture U.S.A.*, Museum of Modern Art, New York City
Recent Acquisitions, Museum of Modern Art, New York City
Sculpture Annual Exhibition, Whitney Museum of American Art, New York City
V São Paulo Bienal, Museu De Arte Moderna, Sao Paulo, Brazil
American Federation of Arts Traveling Exhibition, Rockefeller Center, New York City
1960 *Sculpture Annual Exhibition*, Whitney Museum of American Art, New York City
New Sculpture Now, Smith College Museum of Art, Northampton, Massachusetts
Shapes of Recent Sculpture, Indiana University Art Museum, Bloomington, Indiana
Recent Sculpture U.S.A., Los Angeles County Museum of Art, California
Aspects De La Sculpture Americaine, Gallery Claude Bernard, Paris, France
Carnegie International Exhibition, Carnegie Institute Museum of Art, Pittsburgh, Pennsylvania
Mechanism and Organism, New School for Social Research, New York City
Heads, Great Jones Gallery, New York City
1962 *Spotlight on Sculpture 1880-1961*, Otto Gerson Gallery, New York City
Monumental Sculpture, Otto Gerson Gallery, New York City
Sculpture and Drawings Annual, Whitney Museum of American Art, New York City
Sarasota Group, University of South Florida, Tampa, Florida
Art Since 1950, Seattle World's Fair, Washington
1963 *Americans '63*, Museum of Modern Art, New York City

	Ten Sculptors, Otto Gerson Gallery, New York City
	Southwest: Painting and Sculpture, Museum of Fine Arts, Houston, Texas
	Drawings by Sculptors, a traveling exhibition organized by the Smithsonian Institution Traveling Exhibition Service, Washington, D.C.
1964	*A Decade of New Talent*, American Federation of Arts Headquarters, New York City
1966	*Sculpture Annual*, Whitney Museum of American Art, New York City
1967	*American Sculpture of the Sixties*, Los Angeles County Museum of Art, California
1969	*New York Painting and Sculpture 1945-1968*, Metropolitan Museum of Art, New York City
1970	*Sculpture Annual*, Whitney Museum of American Art, New York City
	American Sculptors of the Sixties, Pasadena Art Museum, California
1974	*Wood-Works: An Exhibition of Contemporary Sculpture in Wood*, Dartmouth College, Hanover, New Hampshire

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